

DAINTY AND USEFUL COSTUMES FOR THE GARDEN LADY



THE garden cult is flourishing mightily, and though the number of women who will actually grub for the sake of having roses and lilies and larkspur will always be small, unless human nature undergoes a radical change, almost any woman is willing to pose in a garden if she be allowed to pose prettily.

If she can pose fashionably she even becomes enthusiastic—and she can.

Gardening is fashionable, enormously fashionable. At least carrying a garden basket or a gay painted watering can or an equally gay painted set of garden tools is fashionable.

And if one could harden her heart to the basket and watering pot and tools she'd be fairly sure to succumb to the hats and aprons.

Ever since the crop of nature magazines sprang up over night there has been more or less talk about dress for the woman who gardens, but it was prone to utilitarianism, dealt with comfort and sturdiness rather than picturesqueness; but now, when picturesqueness is the rule, garden dress has fallen in line—has even leaped ahead of the procession.

We are to be gay in our gardens, mesdames, gay as our poppies and auriculas. There are dissenters who insist upon contenting themselves with less flaunting flower models, women

Charming Little Smocks in Which She May Dig and Delve—Elaborate Outfits in Which She May Pose Picturesquely With a Painted Watering Can

who are willing to carry flower baskets and watering pots, but want their painted pink or light blue, but the radicals refuse to recognize a color so feeble as pink or light blue. It's a strain upon their courtesy to so much as nod to a Killarney rose or a Belladonna larkspur. They are all for "frank, joyous, primal color."

Hence smocks of orange and canary yellow, of vivid coral and rose and green and blue. Artists' smocks they are, and most comfortable garments they are, too. Even in the most violent of their forms the slender, pretty gardener will be a cheering and grateful vision.

But if any dory built and unbeautiful woman, of lovely soul but sun and wind marred complexion, feels tempted to buy a full smock of bright orange color and a drooping trimmed garden hat to match let her first, as our new thought friends might put it, go into the silence for a brief period and prayerfully but frankly contemplate a vision of herself going to and fro in her garden clad in that smock and that hat.

Still there are smocks in soft and becoming hues and they are comfortable and there are models of neck finish suitable to the woman whose throat is not lovely. A half dozen of such smocks would be a valuable addition to the summer outfit of a woman who gardens, and she may have skirts to match them or to harmonize with them.

If she prefers bloomers to skirts she may wear them under the smock. That is she may wear them if her independence is equal to her desire and her neighbors' nerves will stand the strain.

As a matter of fact bloomers are the

ideal thing for the practical gardener. Petticoats, even of the shortest, are a nuisance. "Flowed, cretonnes and linens are being utilized this summer both for garden skirts and for "garden aprons," which are often, though not always, little sleeveless bodice or suspender frocks to be worn over white blouses.

These aprons are supplied with big pockets and one may buy bags and shawl hats to match if one cares for them.

With a separate flower skirt a smock in one of the colors or a smock of white trimmed in bands of the flowered stuff is offered; but though in some of the old black print and toile de Jouy designs these apron hats, etc., are quaintly attractive, these outfits from an artistic point of view are not so effective and practical as the plain color smocks with skirts to match or of contrasting color.

Gay stripes are pressed into service for skirts to accompany the plain smocks or blouses or aprons, and some of them are exceedingly likable, if rather vivid for a quiet taste. Green and black and tan is a good combination. So is bright blue and biscuit and black, or clear dark blue and yellow and black.

The skirts are usually plain, moderately wide, pocketed, but some of the striped skirts are plaited, a mistake from the practical viewpoint, since it makes them hard to launder and kneeling, dampness and dirt play havoc with plaited very quickly.

A short smock in linen of plain, lovely colors can be bought, and some women will find it more comfortable and becoming than the traditional long smock. There are lovely belted models too which depart completely from tra-

dition, while retaining the general smock lines; and, by the way, the belted model of our sketch is stitched with raffia.

THE SUMMER WARDROBE.

JUST what a young woman needs for summer in the way of a wardrobe is often a puzzling question. The answer really lies in her choice of a place at which to spend the season. If she is planning to be at a fashionable hotel for four or five weeks she naturally needs more than if she is to live at a simple mountain camp.

At a hotel where she is constantly in evidence, on the verandas, in corridors, or on the golf links or putting greens, her clothes must be trim and immaculate, to suit the critical.

For morning wear there should be at least four white skirts of corduroy, ribbed, or linen, and the simpler in style the better. They are all made with ample pockets and wide separate belts, both comfortable assets. One white skirt should be of some specially heavy, firm material, and cut decidedly short for tramping.

Six white blouses to accompany these tub skirts are none too many. These can be of firm, soft silk, of crepe, or some sheer linen, plain or dotted or striped, and made with the self-material collars. A shirt of white flannel is advisable for the cool morning, when one wants to discard the sweater or sport coat.

At least two one piece dresses of linen, cotton, crepe or French zingham should be included in the summer wardrobe, while two afternoon dresses of handkerchief linen,

net or batiste, with flit lace flounces, bolero or deep collar effect, are almost indispensable for semi-formal teas and luncheons. Some well-dressed girls prefer to have all of their summer clothes white, and for variety use a touch of color in the waistcoat, sash, trimming on the coat, or in the hat and at the neck.

It is wise to have at least two outer hats, built on simple lines, such as a Panama or a cloche hat, and a smart hat of rough straw for traveling. For semi-dress the complete wardrobe should contain a medium sized, picturesque hat with flowers and ribbon, of kinds and colors that will match almost any costume.

For wear when the darkie gowns come large flimsy hat of black tulle or fine net with one single pink rose or a little cluster of lifeline flowers would be useful. With this costume might be included a flowered parasol.

Evening gowns must be short, must

hang perfectly and must be light. High white buckskin shoes with rubber soles and a pair of the new sports shoes of white buck showing a combination of the white and tan leathers are needed. With these should be worn heavy white ribbed silk stockings or smarter still for tramping and golf are soft white wool stockings. A pair of white colonial slippers for afternoon and at least two pairs of white satin slippers for evening must not be overlooked.

A light and dark sweater made of silk or soft wool must be included in the 1915 summer wardrobe. These are smart sports coats, the dark one with the polka dot lining being particularly good.

The average girl would require at least two negligees, a simple one for the bath and another of crepe de chins and lace for more formal wear. Slippers and boudoir caps should not be forgotten.

JELLIES TO USE WITH FISH

IN serving fish, baked, broiled or boiled, hot or cold, an appropriate savory jelly is always good with it, making an edible as well as an attractive garnish. A sweet or ordinarily ready made jelly is not suitable for the purpose, so it must be made the day before or early in the morning of the day on which it is to be used to give it time to harden.

If the jellies are to be served as a garnish then place each little mould on a toasted crouton; then the hot platter will not melt it. If served as a separate portion it may be moulded in a large mould and helped by the spoonful.

Jellies made for this purpose are not always clear like fruit jellies, for, in order to give a better flavor to the jelly, the principal ingredient is put through a puree sieve, which makes the jelly seem more solid and less delicate in appearance. But the flavor will make up for any other seeming lack.

Asparagus Jelly—Drain the water from one can of asparagus tips, add two and a half cups of water, stew until tender, then add the juice of one onion, tablespoon of sugar, juice of half a lemon, pepper, salt, dash of celery salt, tablespoon of chutney syrup and three tablespoons of gelatin powder that has been mixed with a little cold water. Stir all together until the gelatin is melted, then strain and mash through a puree sieve. Fill little wet moulds and set away to chill. A bunch of fresh green asparagus may be used instead if the tips are cut well back so only the tenderest is cooked. If the fish is to be served cold then each little jelly turned on to a toasted crouton may have a teaspoonful of mayonnaise on top with an asparagus tip stuck in it or a spray of fresh watercress.

Cucumber Jelly—Pare and remove seeds from four cucumbers and grate them, add four tablespoons of vinegar, half a cup of water, salt, pepper, teaspoon of onion juice, one heaping tablespoon of powdered gelatin, moistened with water, pour into a saucepan and stir over moderate heat until the gelatin has dissolved. When slightly cool add a few drops of green Breston coloring to make it delicate green and turn into the wet moulds. At serving time each little jelly may be set on a crisp lettuce leaf and have a teaspoonful of French dressing turned over it.

Tomato Jelly—Take one can or a pound and a half of fresh tomatoes and put in a saucepan with three cups of water, a sliced onion, a stalk of celery, a bay leaf, two cloves, one tablespoon of catsup, teaspoon of Worcestershire sauce, pepper, salt, tablespoon of sugar, three heaping tablespoons of gelatin soaked in a little of the water, the whites and shells of two eggs. Stir over a low fire until the mixture boils, then cover and let it boil gently for eight minutes, then drain through a fine sieve. Pour boiling water through a jelly bag, then strain the jelly through it, add two or three drops of the red coloring and pour into the wet moulds.

Fennel Jelly—To four cups of water add one cup of sugar, three heaping tablespoons of gelatin wet in a little warm water and the whites and shells of two eggs. Stir over a low fire until it all melts and comes to the boiling point. Boil five minutes, add a tablespoon of fennel seed (fresh if possible) and enough fennel flavoring to suit the taste, color in delicate green and turn into the wet moulds. When serving put a little mayonnaise on top and sprinkle with a little finely chopped pistachio nuts. The jelly needs straining through the jelly bag so before putting in the seeds and coloring.

Rhubarb Jelly—Put one and a half cups of sugar, half a lemon and a cup of water in a saucepan and bring to boiling point. Then add three pounds of rhubarb cut fine, simmer gently for twenty minutes, then strain, add four heaping tablespoons of gelatin dissolved in a little boiling water, stir until all is smooth, then color a good red and pour into the moulds.

Mint Jelly—Dissolve two tablespoons of gelatin, four ounces of sugar in one and a half cups of water. Add a half cup each of white wine and tarragon vinegar, strain and stir in four tablespoons of finely chopped mint, a tablespoon of lemon juice and a few drops of coloring. Turn into the wet moulds to harden. This jelly is not only good with fish, but also with cold lamb.

Champagne Jelly—Dissolve two heaping tablespoons of gelatin in four cups of water, add one and a half cups of sugar, a cup of sherry, a quart of champagne, two cloves, small stick of cinnamon, juice of a small grapefruit, whites and shells of two eggs. Stir until it boils, then allow it to boil gently four minutes, strain through a scalded jelly bag, color a delicate pink and turn into the wet moulds.

Lemon, green grape, elder and wine jelly are also good with fish and with a Mexican sweet pepper jelly make a variety to choose from when one tires of the others.

DRINKS FOR THE WARM DAYS

THE wise and hospitable hostess will see to it that some of the refreshing beverage of simple or intricate mixing is always ready for impromptu use for the unexpected arrival of a guest or for an informal gathering on the lawn or veranda.

There is a wide assortment of tempting drinks which have been experimented with by a woman who has travelled the world over and has brought recipes from foreign lands as well as from our own sunny South far famed for its liquid refreshments. Her directions for a sherry drink are quite worth while. Beat up one egg thoroughly with a tablespoonful of sugar; pour onto this a wineglass of sherry and mix again. Fill up the glass with shaved ice and milk and shake well with a shaker. Strain into a champagne glass and grate a little nutmeg over the top.

Nothing is more appetizing than tea or a punch, as some call it. If a plain iced tea put a tablespoonful of Ceylon tea in a large pitcher and pour over it a quart of boiling water. Cover with a folded napkin and let stand for ten minutes. Strain and add sugar about one pound. The juice of lemons or mint juice may be added.

To brew what is called tea punch the juice of six lemons and two oranges is added, this being served with ice and mineral water.

Many hostesses have had ice ready to serve during the warm days. This is nothing more than a strong black coffee, sweetened and placed in a wine cooler with plenty of crushed ice about it. The cooler should be tall, thin, slender glasses with a spoonful of whipped cream on top, which chocolate may be optionally prepared and served. The Orientals add a bit of cinnamon to their chilled chocolate.

For a warm weather drink, especially for serving in the afternoon or evening, the mint jelly holds much favor. A good old Kentucky recipe is the following: Put one-half teaspoonful of orange bitters in a glass with several tender mint leaves. Crush the mint well in the bitters and to the mixture add one sherry glass of rye whiskey. Will the glass with shaved ice and put on top a thin slice of orange and a spray of the mint frosted with white sugar.

Cider cup, though not a common served summer drink, is the specialty of a certain summer hostess who has gained quite a reputation for her usual and tempting beverages. A half of finely pounded ice is put in the bottom of a large glass pitcher. To this mix together one quart of cider, one wineglass of sherry and one of brandy. Sweeten to taste and put over the ice. Add the thinly cut slices of lemons, one sliced orange and one-half of a crisp cucumber sliced thin. Let the ice melt a little, then add a glass of Curacao and garnish with a nutmeg on the top before serving.

Pineapple lemonade is a drink from the conventional drink. Put a large, fresh pineapple, take out the eyes and shred it into a glass and squeeze over it the juice of three lemons. Boil a pound of sugar in a pint of water, removing the scum as it rises; pour this syrup over the fruit and let stand for two hours. When ready to use put a big mass of shaved ice in the pitcher, strain the mixture and add a quart of charged water.

Ingenious sherbet so named by an inventor may sound a bit fantastic, though it is a drink well worth trying. To a pint of strawberry or orange syrup add the juice of five lemons, three lemons and a can of grated pineapple. This is to be sweetened to taste, adding cold water to get the proper consistency and strength. Mix with some ice, is to be turned into a punchbowl.

Colored linen smocks with skirts and aprons of cretonne to be worn in the garden.

"GLORIFIED DARNING" THE LATEST FAD IN FANCY WORK

DARNING, that homely occupation of our grandmother's days is scarcely recognizable now in the glorified aspect of latter day embroidery. In essence it is still the same, but in effect it is something quite different. Where once it filled a very humble place in the heel of a stocking, it now graces nearly every article of house decoration which rejoices in a textile or fabric background.

It is exceedingly decorative in effect and outside of actual brush work is quite as beautiful in its way as painting on canvas. Indeed, many of its designs have been taken from old prints and famous paintings, all of which lends to the work an individual touch that is quite lacking in other forms of fancy work.

A manifest advantage of darning is that while it has the effect of being somewhat complex, it is really very simple in application, and, best of all, the prettiest articles into which it enters are the least expensive. It is the time that counts, so if a woman has plenty of that commodity on her hands and is blessed with an artistic eye, there is no limit to the charming things she can make, not only for her own domestic, but for the market, a consideration which in these days of enforced economy is not to be overlooked.

Darning can be utilized on draperies, portieres, bureau scarfs, table runners, sash and window curtains, bedspreads. For the old fashioned four poster nothing could be more suitable than a coverlet of unbeached

muslin or the round thread, Italian linen decorated with a design done in darning.

While discussing this method of beautifying household articles which relate to interior decorating, credit must also be given to the Italian linen, Russian crash and other similar fabrics used as a basis for the work, for they possess quite as great decorative value as the embroidery itself. Formerly it was difficult to get material of this sort for fancy work, but since the Italian school of needlework was started in New York and the peasant industries introduced into the settlements, the demand has been such that the best shops carry it constantly in stock.

There are two methods in vogue in darning, one in which the background is darned leaving the pattern in relief, another in which the design is darned and is later further emphasized by heavy outlining in black. In the latter case, variety is added to the design by having the darning follow the axis of the leaf or petal, if conventionalized flowers are used.

For the girl who first essays to take up darning the advice of an experienced clever embroidery teacher may be of value. She urges her pupils to "look upon the whole design as a painting. Make neither the stitch nor the pattern the principal thing, but think of your fabric as a canvas, and then work for effect precisely as an artist does." It was this woman's remarkable feeling for color that gave her own work and that of her pupils such éclat and the thing

that to-day makes her work as an artist, into the ranks of which she has recently graduated, so tremendously successful.

Her advice is immensely valuable and her students were wont to say that once they got this idea firmly fixed in their minds it opened up an entirely new field for them and that their work was not only immeasurably easier, but naturally much more effective. Another very important point to remember in this branch of embroidery is to make an effort to select both the stitch and design that will best harmonize with the type of article being made.

Bearing this in mind it will then be very easy for the worker to translate any good design, either from an Indian print, a Turkish rug, wall paper or a natural decoration to a table runner, a davan cushion or wall hanging with good results. In this way the article will possess an individuality which would be quite impossible to obtain by use of the stereotyped designs found in the average art store, for it must of necessity partake in a measure of the genius which flowed into the original artist's or craftsman's brain.

It is a simple matter and perfectly legitimate to abstract such a motif from a rug or print and apply it to a piece of fancy work. A bit of tissue paper first and impression paper afterward will be all needed to transfer it to an allover design or in a conventionalized border to the article under construction. The most important point to be considered is to apply the

motif accurately, so for this reason it is better to make constant use of the foot ruler and a paper of pins.

As a good spacing enters into book cover designing, so does it enter into darning, and the application of a pattern to the material must always be with an eye to the width of borders and stems. Very frequently a table runner is completely spoiled because of a too narrow or a too wide hem. There is a nice proportion to be attained and the way to do it is to pin the hem in place until the effect desired is obtained.

To weave or darn run the needle in and out between each thread. It is very simple and there is a certain fascination about it that quite obviates the apparent monotony. If the background alone is to be darned and the pattern left in relief, then the latter is outlined with Persian floss and then in black or colored with several strands of the silk, thus making it more effective. While black is generally employed for the purpose, sometimes a darker shade of the color used in the design will be introduced.

The combination of darning and stitching suggests charming possibilities, and a lovely bedspread for a four poster was recently seen in which a soft wood brown block printed motif was applied to the surface of unbeached muslin in rows running the length of the spread, and then outlined in two colors, a darker brown and a lighter one, thus making it a china blue. This harmonized beautifully with the light buff wall paper on the walls and the blue hangings

at the windows. As the furniture was antique mahogany, the combination of color and work made the room one of unusual distinction.

Endless possibilities arise in the application of darning to articles of personal use, such, for example, as the handkerchief and opera glass bags designed by the embroidery artist just mentioned. In these bags outlining is combined with darning with

THE HAIR BEAUTY THAT BELONGS TO YOU

So many who have long known that hair beauty is certain to follow upon systematic hair care have been loath to commence what they mistakenly think too troubling. Proper hair care means only keeping the scalp and hair perfectly clean by use of some preparation made for shampooing, not for general cleansing. You can enjoy the best that is known for about three cents a shampoo by getting a package of Canthrox from your druggist. Dissolve a teaspoonful in a cup of hot water and your shampoo is ready. After its use the hair dries rapidly with uniform color. Dandruff, excess oil and dirt are dissolved and entirely disappear. Your hair will be so fluffy that it will look much heavier than it is. Its luster and softness will also delight you, while the stimulated scalp gains the health which insures hair growth.—Adv.

stunning results, and this in addition to the use of unique and original motifs makes them even more unusual. An added value is given them by the very artists who draw, stitch and treat them. The openings, little touches such as finishing the ends of the draw strings with wooden moulds covered with crocheted stitch and the loops of buttonholing through which the strings pass all add artistic beauty to the article.

From Italian prints there are many curious animal forms and conventionalized birds which are admirable for adaptation to crash or linen, and to find these unusual designs all that is necessary is for the novice to visit the nearest museum, or, lacking one, to make a study of fine embroidery and Oriental fabrics in the department stores.

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